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PARIS, 1889

THE CHEFS-D'ŒUVRE

EDITION DE LUXE

LIVRAISON NINE

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PARIS: BARRIE FRÈRES
PHILADELPHIA: GEORGE BARRIE

the Saviour addressed to her persecutors, and received a medal. In the Retrospective collection of the Exposition it reappeared in plaster, and was the sculptor's only exhibit in that section, but in the Decennial exhibition he was represented by a marble statue, "The Return of Spring," and two marble busts, one of which, "Louis XIV.," was for the Bibliothèque Nationale. He was born in Castres, in the department of the Tarn, and was a pupil of Jouffroy.

One of the works of DELAPLANCHE has already been shown; his marble statue of "AURORA," also illustrated, is in the Luxembourg and was catalogued in the Exposition but not actually transported there. It first appeared in the Salon of 1884. The "FORTUNE" of A. J. MOREAU-VAUTHIER is also a marble statue, which was first seen, in plaster, at the Salon of 1878 and in its present state at the Triennial Salon of 1883. It is the property of M. Chauchard. The sculptor's exhibit in the Exposition was an important one, comprising four other statues, in bronze, a decorative statuette in ivory and goldsmith's work and two busts. He also included in his list his marble bust of Garnier-Pagès, in the Museum of Versailles.

PAUL DUBOIS'S "CHARITY," from the tomb of General De Lamoricière in Nantes, and CHAPU'S "LA JEUNESSE" from that of Henri Regnault in the Ecole des Beaux-Arts are the two most famous monumental statues of modern times. We have seen a Parisian critic objecting to the too-manifest influence of the Florentine Renaissance in the works of the best modern English sculptors, and the same things have been said about their own. "The inspiration of the Renaissance is especially flagrant in the case of M. Dubois. His 'Chanteur florentin,' which has done the most to make it known, though it is the least meritorious of his works, is a figure by Masaccio. In the 'Tomb of Lamoricière' the figure of Charity has all the grace and the charm of a painting by Andrea del Sarto, and the 'Military Courage' recalls the chapel of the Medicis. Literary, a distinguished painter, M. Dubois has put in his work a great deal of science and a great many recollections, sometimes a determined archaism. However, his figure of Charity, by the simplicity and the intensity of the expression, is original and quite in the modern sentiment, the tendency of which is, more and more, towards the direct study of nature."

The same writer, Henry Fouquier, in the official publication of the Exposition, thus defines Chapu's statue:—"The figure of 'La Jeunesse' offering a palm to the painter killed before the enemy mingles, in admirable proportions, the souvenir of the Renaissance, the taste for truth and the inspiration of a poet."

FRENCH SECTION.]

THE LAGOON. FROM THE PAINTING BY MME. N. DE ROTHSCHILD.

FRENCH SECTION.]

THE SHEPHERDS. FROM THE PAINTING BY P. LAGARDE.

Dubois's exhibit in the Decennial section of the Exposition included only three busts, but in the Centennial galleries he was represented by the four statues from Gen. Lamoricière's tomb, a plaster statue of Eve and the "Chanteur florentin" from the Luxembourg, in bronze. Chapu sent to the latter section of the Fine Arts collection a marble statue of "Joan of Arc at Domremy," and to the former, nine works, various marble statues and busts and one or two plasters.

THE smaller paintings by Cazin are all easily recognizable, by reason of the sameness of excellent gray quality which marks them, but one of his works at the Exposition, and the largest, not only differed greatly in this respect from all the others but took on a certain resemblance to some of the more restrained experiments of that very daring decorator, Besnard. The "Souvenir de Fête," of which we give a typogravure reproduction, was a big, very handsome, piece of decoration, in which both the color and the idea were curiously compounded of realism and imagining. The plate shows the composition and the general effect of light and shade,—the very practicable carpenter's scaffolding which supports the allegorical figures, and the night view over Paris which lends itself so readily for a background of pure decoration. To explain his symbolical figures, the painter has not hesitated to put their names in the air, near their heads, in good Roman letters that twinkled like gold—Virtus, with the helmet, stands guard; Labor extends a wreath to her; Scientia, in white, sits placidly in the foreground, and high over all, Concordia blazes in the sky like a new constellation. It is scarcely needful to say that, in all the much decorated Exposition, there was no serener, handsomer, more distinguished piece of painting than this. The work first appeared at the Salon of 1882, and is the property of the city of Paris.

Among the typogravures may also be found two reproductions of paintings by somewhat older artists, somewhat less gifted, perhaps, but equally out of touch with the noisy, realistic school of the day. Félix-Joseph Barrias was Prix de Rome as far back as 1844, and has since received all the medals in their order; his "Triumph of Venus" dates from the Salon of 1886; his "Death of Chopin," from that of 1885; the "Mont-Dore au temps d'Auguste," from that of 1882; the "Fée aux perles," from that of

FRENCH SECTION.]

SOUVENIR OF THE FETE.

FROM THE PAINTING BY J. C. CAZIN.

1878, etc. He was one of the numerous pupils of Léon Cogniet, and received his very first lessons in art from his father, who was a painter on porcelain. One of his most celebrated pictures, the "Exiles of Tiberius," painted in 1850, the subject taken from Suetonius's "Lives of the Cæsars," is in the Luxembourg, and received a second medal at the Universal Exposition of 1855. The government commissioned him to paint a large scene from the Crimean War, which secured him the cross of the Legion of Honor; he painted, for the cupola of the Museum of Amiens, a composition, "Glory crowning the illustrious men of Picardy;" in 1867, he executed a large part of the interior decorations of the Church of the Trinity, in Paris; and after painting some mural decorations in London for the Marquis of Westminster, he was charged, in 1874, with those of the salon of the foyer of the Opera House in Paris. These large works are alternated with portraits and other easel pictures, and his "Mont-Dore," a restoration of the interior of a woman's steam bathing-house in Roman times, is a small canvas.

The graceful "Poet and Source" is by Eugène Thirion, who generally finds his inspiration in Biblical or mythological subjects. At the Exposition he was represented by one or two of each and a portrait; his "Moses exposed on the Nile" is in the Luxembourg. He has also essayed once, but with much less success, the inevitable "Joan of Arc and her Voices." He has been medalled four times, including once at the International Exposition of 1878, has executed, among other important commissions, two large decorative panels for the Minister of War, and was a pupil of Picot, Cabanel and Fromentin. The summary statements of these honorable and successful careers read as though the art of painting, the gathering of honors, medals and commissions, were for the first comers, but the twenty failures that go with each success do not appear in the record, and the starving and despairing painters do not generally figure at all in Universal Expositions. Even when they do, as Bonvin, their ribbon of Chevalier of the Legion of Honor covers their want of "the necessaries of life."

M. BESNARD has contrived to preserve an originality of his own among all these varying and brilliant talents,—his occasional kinship with Cazin being only a matter of excursions by both of them outside their usual limits. Besnard's bounds are much wider than the more refined painter's,—his dreams are seldom so placid as those of Cazin, and his experiments with impressionism are of a vividness and audacity that surprise even his compeers. The panel of wall set apart for his works in the gallery of the Exposition was a marvel of color and ingenuity. Even under the unenterprising title of "Portrait of Mme. . . . ." he exposed a vivid study of a lady in a presumably white dress, all cadmiums on one side where it

FRENCH SECTION.]

SLEEP OF JESUS. FROM THE PAINTING BY L. DESCHAMPS.

FRENCH SECTION.] ON THE SHINGLES, AT TRÉPORT. FROM THE PAINTING BY A. AUBLET.

received the firelight and all cobalts on the other where the moonlight shone on it. One of his best-known pictures, called, literally, "A Naked Woman who Warms Herself," was a most brilliant and capable study of a similar effect of warm and cold lights on white flesh. Among the paintings in oil, he was also represented by two large decorations and another portrait; a wall painting for one of the Paris *mairies*, that of the 1st Arrondissement, was catalogued but not exhibited. The "Portrait," of our wood-cut, was among the pastels, in which brilliant little exposition he shone among the first. The Society of French Pastellists, and that of the French Aquarellists, had separate buildings and displays; the latter was much the larger in point of numbers, but somehow singularly disappointing in quality, the former was quite admirable. The coquettish little *pavillon*, style Louis XV., in which these works were shown was tinted of an exquisite pale chalkish sea-green, a delight to the eye and a veritable *trouvaille* in the matter of suggesting the material employed on the works within and the high ideal of delicate color to which all pastel-painters are supposed to aspire. The exterior aspect, though not quite its charm of cool, translucent color, may be found among our typogravures of some of the buildings of the Exposition.

Coquelin's Portrait, role of "Crispin," is by Emile Friant, an Alsatian pupil of Cabanel whose first Salon picture, in 1882, received an Honorable Mention and was purchased by the government. In the Exposition he was represented by ten paintings, most of them intelligent and searching portrait studies, like this of the adaptable and versatile *Sociétaire*, but one or two of them painstaking and sympathetic renderings of the domestic life of provincial towns—possibly with a trifle too much attention to detail. For his "Portrait of M. and Mme. C. . . . ." he received a medal of gold. Besnard was a member of the jury, and *Hors Concours*.

AMONG the foreigners who are complacently claimed as practically French by that vain nation is the Swede, Hugo Salmson, who lives in Paris but who takes the pains to catalogue himself as pupil of the Stockholm Academy of the Fine Arts, as well as of M. C. Comte. He enjoys the somewhat rare honor of having two pictures in the Luxembourg, both of which appeared on the Exposition walls. His "Gleaners" are French, not Swedish, and the painter is particularly devoted to scenes of the rural life of Picardy. The picture illustrated is the property of M. E. Levisson.

A FEW of the works of the younger American painters must close our list of textual cuts. The first of these, and the only one exhibited by the artist, is the "Souvenir du Japon," by Eugène A. Lachaise, painted, not as so many Japanese pictures are, from introspection aided by photographs, but

FRENCH SECTION.] THE POET AND THE SOURCE.

FROM THE PAINTING BY E. R. THIRION.

from studies and observations made in that country by the painter himself. In the course of a long visit to those picturesque islands this traveller accumulated a great store of facts and impressions and when, at the close of his six or seven years' training in the great Julien atelier in Paris, it was suggested to him that he paint his first picture for the coming Exposition, he resolved to make use of his Japanese material. One of his masters at Julien's was the late M. Boulanger, and the old painter took such an interest in this work of his pupil that, for the purpose of overseeing it, he gave himself the trouble of climbing, two or three times a week, the long flights of stairs that led to the latter's atelier,—arriving at the top breathless and full of good-humored complaints against such a locality. Mr. Lachaise has lived most of his life in Paris, and, indeed, is half French by his father, formerly a merchant of Lyons.

FRENCH SECTION.]

L'ALEMBIC. FROM THE PAINTING BY F. BONVIN.

One of the most versatile and promising of what may be called the coming American painters is the author of the charming little gray atmospheric study, "Evening by the Lake," also the only work sent by the artist to the Exposition, and which received a bronze medal. The reproduction of this painting, more successful than these reproductions generally are, gives a sympathetic translation of this careful study of one of those refined and transient aspects of things which the ordinary wayfarer does not even see. The painter, whose name is William S. Allen, has so recently come into his estate, and has had such a varied course of training, that this work represents, probably, only an experiment, or an excursion, and furnishes no indication of the class and style of his future productions. His studies were commenced in the National Academy of Design of New York, where, it is recorded, he took the first medal in the antique classes at the tender age of seventeen, and when he had had but about two months of instruction. Naturally, he was soon transferred to Paris, and in the Ecole des Beaux-Arts he sat for five years under the training of Gérôme, and for lesser periods under Bouguereau, Puvis de Chavannes and Dagnan-Bouveret. Not content with all this learned counsel he afterwards went off to learn new methods from Claude Monet, whose first American pupil he was, and for whose theories and recipes he still entertains a great consideration. In both the drawing and painting classes of the Ecole—where the standard is much higher than in the more democratic school of Julien—the fight for first places is hotly contested by the most brilliant youthful talent of all the nations, and this American prided himself on never falling lower than No. 3, and on being a good deal of the time No. 1, in the drawing, and either No. 1 or 2 in the painting classes. The winner of the Prix de Rome of the year he left Paris, 1887, was a M. Axillette, from Algiers, and in the last *concours* he held the second place and Mr. Allen the first. These classes are from eighty to one hundred or one hundred and fifty strong, and what very little favor there may be, is certainly not for the foreigner. There is now in course of publication by the house

that issues this work a careful history of the Army and Navy of the United States, and the management was unable to select, from the ranks of the American artists, one who seemed more capable of furnishing for the exhaustive illustrations of the subject, the spirit, the accuracy and the artistic comprehension needed than this young painter.

The name of Mr. J. C. Beckwith is somewhat better generally known, and his work in portraiture took a high rank in American galleries from the date of his first exhibition in the National Academy on his return from Paris in 1878. His artistic education had been commenced in the Chicago Academy of Design, under Mr. Walter Shirlaw; after the great fire of 1871 he went to New York and entered the classes of the National Academy, under Professor Wilmarth. In 1873, Mr. Beckwith crossed over to Paris and for four or five years was student and "massier" in the atelier of Carolus-Duran. As he progressed in technical knowledge he was advanced to the privilege of painting backgrounds and details in many of his master's portraits and even to that of aiding him on the great decoration which he executed for the ceiling of one of the galleries of the Louvre. At the same time he followed the *concours* in the Ecole des Beaux-Arts, in which he took, at different times, four Mentions Honorable. His Portrait of William Walton, reproduced in our pages, is one of his most successful works,—after having been exhibited at one of the annual displays of the Society of American Artists, it took an Honorable Mention at the Salon of 1887 and a bronze medal at the Exposition. In the galleries of the latter he was also represented by a portrait of the little daughter of Henry W. Poor, Esq., and of a handsome "California Lady," wrapped in a fur mantle.

BUT to return to our larger plates, and to the French painters—from whom it is impossible to stay away any length of time,—here is M. G. Victor Gilbert whose Muse haunts the *Halle*, the great Paris market, and finds her inspiration in long perspectives of dusky stalls garnished by rows of slaughtered beeves and game, scaly fishes and skilfully contrived vegetables. Sometimes, as in the present case, she takes a comely vendor or customer, for her central theme; sometimes—as in one of his best pictures, the "Porteur de Viand, à la halle"—she suggests to her painter a group of strong market-men all heaving like Sisyphus to elevate the entire half of an ox to its destined hook. This painting, which figured at the Exposition, is the property of the Museum of Bordeaux. Another aspect, that of a corner of the fish market, catalogued but not exhibited, belongs to the Museum of Lille. The "Marché d'automne," of our photogravure, was from the Salon of 1887, and received one of the Exposition medals of silver. The painter is Paris-

FRENCH SECTION.]
THE MUNICIPAL LABORATORY OF PARIS. FROM THE PAINTING BY F. J. GUELDRY.

THE DEFENSE OF PANTIN.

FROM THE PAINTING BY F. SCHOMMER.

born, and was a pupil of MM. Busson and Eugène Adan.

MM. Cazin and Van Beers have already been noticed at length. The former's "On the Marne" is one of the best of his works and is from the collection of M. Antonin Proust; the latter is, nominally, not French, but his "Embarqués," the frivolous couple in a boat, are as Parisian as the rest of his work. This was one of his larger pictures, and one of the most solidly painted,—there was a fine feeling of open air freshness, light and color in the mimic scene.

One of the handsomest and most decorative portraits was that of "Mlle. C. F. . . . ," painted *en grande dame sous Louis XV.*, by Léon Comerre. The youthful and handsome face and figure of the lady lent themselves exceedingly well to this translation, the color scheme was a very ingenious and distinguished arrangement of blues, of which the deepest and strongest tone was furnished by the base of the column in the upper left hand corner. This painting, from the Salon of 1885, had in it certain qualities of style which were lacking in the equally well-painted and rather more famous "Etoile" of 1882. The artist, a pupil of Cabanel and Prix de Rome in 1875, exposed three other portraits, some decorative panels and the "Silenus and the Bacchantes" from the Salon of 1883.

[FRENCH SECTION.]

THE CLAQUE. FROM THE PAINTING BY JEAN BÉRAUD.

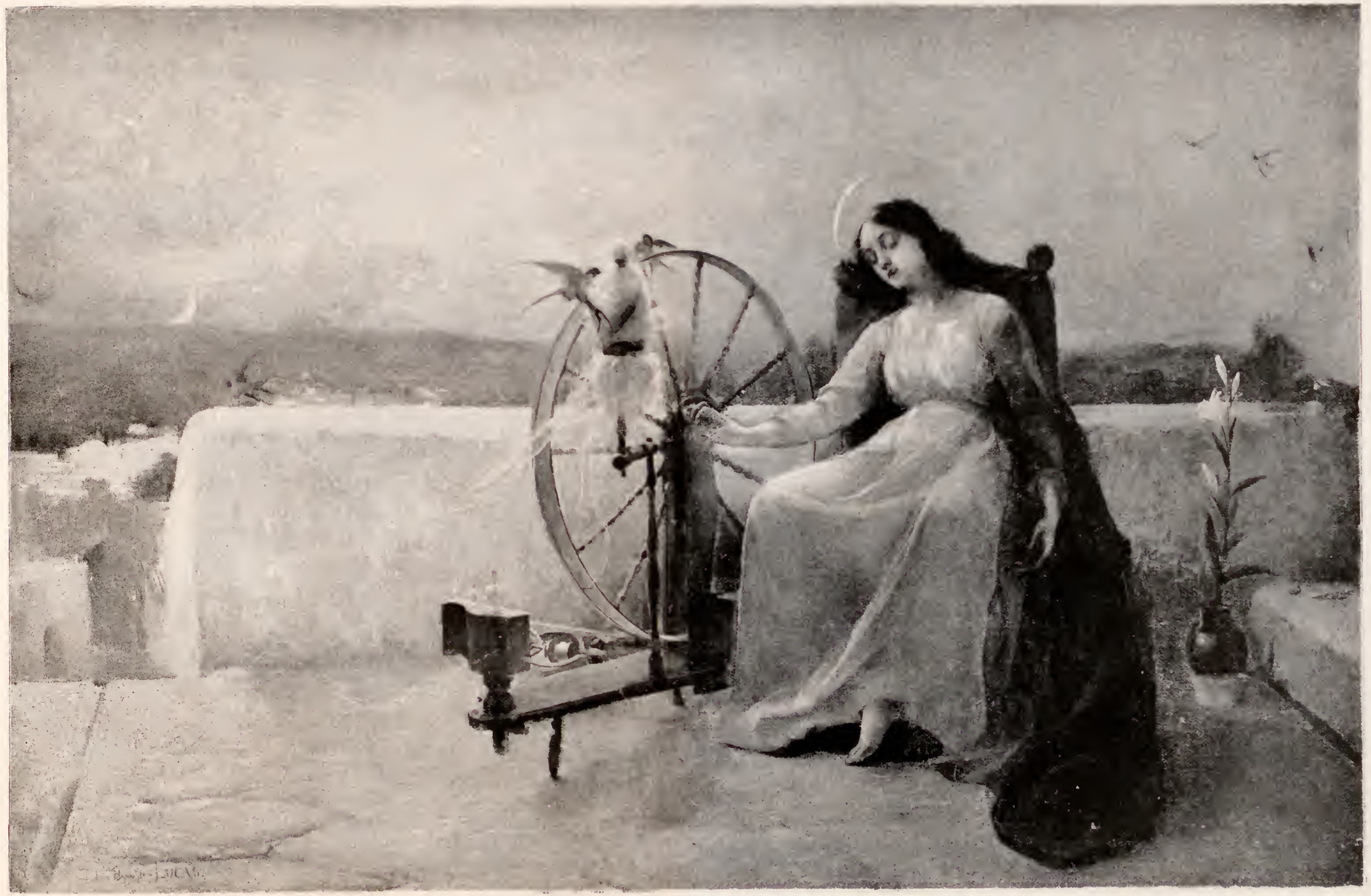
Another blue picture is the "Circe" of M. Louis Chalon, pupil of Boulanger and Lefebvre. This is from the Salon of 1888, and M. Albert Wolff, whom we have already had occasion to quote once or twice with disrespect as a gross Philistine misplaced as an art critic, thus disposed of it:—this is "a work of pure fantasy, in which everything is falsehood and convention. I do not say that a painter can not display a good deal of talent in such an invention, [it is well that he does not] but he leaves us cold; we do not experience any other pleasure than that given us by the curiosity of the subject; it resembles a spectacular apotheosis seen through the decorations of the front of the stage." The work with which he is comparing this unfavorably is one of those posing, sentimental military pictures, of which the French are so fond—in this case by Moreau de Tours—in which the survivors uncover and strike attitudes before a dramatic dead hero who clasps the tricolor to his breast. If the critic had chosen to insinuate that he did not consider M. Chalon's picture a very good piece of imagination, that he thought it rather theatrical than spiritual, that he did not quite see why he should dress his Greek myth up as a quasi-Hindu presentation, we might have agreed with him, but when he declares that these works of art which do not treat of the actual, realistic things of daily life leave him entirely cold and give him no other pleasure than that of looking at a curiosity—why, he proclaims that in his own little green-grocer's soul there is no speck of inspiration or imagination. No amount of knowledge of the

schools, or of the technical language of the ateliers, or of the science of literary style (of which M. Wolff has very little), can make a judicious art critic of a writer who believes in nothing that is not of his own day and hour. Fortunately, this writer is not always of this mind, and in other places modifies somewhat these uncooked opinions. M. Chalon has presented his court of the enchantress in a formal, decorative arrangement that is certainly original enough to entitle him to a good word, and his strange, bluish atmosphere is not a bad attempt to suggest that unreality from which we all came, towards which we are all going, and of which we catch glimpses every night in our dreams.

AS an example of really good military art, in which there is no posing at all but plenty of real fire and excitement conveyed in a curiously quiet and discrete manner, there was no better example in the whole Exposition than the mural painting of the "DEFENSE OF PANTIN," by FRANCOIS SCHOMMER, an artist who is not excessively famous either as a painter of decorations or battles. Yet in this important example he has contrived to do both at once,—by a judicious use of smoke and dust he gets the necessary low-toned atmospheric effect, and without losing any of the spirit of the scene. His dust is everywhere, it veils the distances and tones down the foreground, it is sifted liberally on the shoulders and hats of his soldiers and on every convenient projection, and contributes greatly to the desired mellowness of quality. The battle was actually fought in March, 1814, and Parisian Marches are not apt to be dusty—but this is a detail. The typogravure plate gives half of the long decorative panel, executed for the *mairie* of Pantin and shown in one of the handsome little buildings devoted to the special exhibit of the city of Paris. This suburb of that capital, at the foot of the plateau of Romanville, was gallantly defended against the overwhelming hosts of the allies by the Boyer de Rebeval and Michel divisions of the Young Guard, commanded by General Compans. This section of the painting shows the reception of the Russian cuirassiers, "covered with grape and stopped by our bayonets," says Thiers, and the energetic response of Compans to the aide who brings him the order to fall back. The other section shows in the background the houses of Pantin, the march through the streets of a column of the defenders—the cocked hats and bell-crowns of the stout citizens and the helmets of dismounted dragoons mingled in the ranks with the tall shakos of the infantry, and a few artillerymen of the Guard wheeling a smoking field-piece into position. The spirit of the scene is extraordinary, the figures are life-size, the General is the only one who gesticulates, but the spectator's blood is stirred as if by the rap of drums.

FRENCH SECTION.]
LA SALLE GRAFFARD. FROM THE PAINTING BY JEAN BÉRAUD.

M. Schommer's other exhibits were confined to portraits, but the catalogue gave also his "Edith finding the Body of Harold," from the Salon of 1884 and in the Museum of Nîmes. He paints other figure subjects, such as an occasional "Orientale;" to the Salon of 1890 he sent



FRENCH SECTION.]

THE VIRGIN'S THREAD.

FROM THE PAINTING F. H. LUCAS.

FRENCH SECTION.

THE INHERITORS. FROM THE PAINTING BY E. BULAND.

another panel, "L'Alsace," for the decoration of the mairie of Pantin. He was born at Paris, pupil of Pils and Henry Lehmann, and Prix de Rome in 1878.

Still another work in which the sensation of a great wave of human emotion is fairly conveyed is the great "Conquerors of Salamis," by Cormon, which received the Medal of Honor at the Salon of 1887. Here everything contributes to the tremendous rejoicing,—the forward surge of the long line of chanting figures with the inevitable repetition of attitude, like beats in a march, the gay, running figures of the women in the foreground, and the cheerful blaze of sunshine and color over the whole scene. The painter has conveyed the sense of swift advance in his column by a repetition of the action of walking with bent knees which is one of the characteristics of his "Cain,"—in both works the long line slouches forward with surprising smoothness and speed. The color and light in this canvas are well disposed, notwithstanding its great size—the high light focuses in the centre on the blond woman hugging the helmet, and is carried along by the bright red of the old man's cloak and the dull red of the woman behind him with an idol. The dancers to the left are in rose pinks and yellows, and in the background, like a theatre decoration, are the purple hills and greenish blue sea spotted with white triremes. The correct Greek warriors of the old classical school have quite disappeared in this modern work aglow with life and light. The "Vainqueurs de Salamine," like the "Cain," is in the Luxembourg where they both remained during the summer of 1889 though they both appeared in the Exposition catalogues. On its walls, the painter was represented by four portraits, a study of flowers, the "Déjeûner d'Amis" from the Salon of 1885, and the great "Age de Pierre" from that of 1884. The frames of the latter two bore the award of *Grand Prix*. Of the "Stone Age"—also an immense canvas, imposing in its erudition tempered by artistic requirement—we hope to give, also, a photogravure. It dates from the Salon of 1884, and is the property of the Minister of Public Instruction and of the Fine Arts.

The painter, Fernand Cormon, Paris-born, and a pupil of Fromentin, Cabanel and Portaëls, was originally classed, rather vaguely, among the "younger Orientalists." As will have been seen, however,

his functions are much more varied. He began by painting an odalisque or two and the "Death of Ravana," (1875), which was bought by the Minister of the Fine Arts. Two years later he did the "Daughter of Jairus;" and his "Breakfast of Friends" is entirely modern. He was the second to win the Prix du Salon after its establishment in 1874, and was made officer of the Legion of Honor in 1880. Of all his works the "Cain" will probably remain his masterpiece; in this sombre scene there is a breath of the primeval tragedy.

M. FÉLIX LUCAS'S "FIL DE LA VIERGE" is of another order—*clinquant romantique*, according to some. It is a pretty, graceful study, principally in lilac; the virgin has fallen asleep over her spinning, and the swallows are plundering her wheel for their nest-building. On the horizon is an orange moon. The beauty of the situation is, that there is no moral. The painter's "La Délaissée," larger but no better, received a silver medal. This was a "souvenir of Venice," the front of a gondola slid on the scene and on its deck, extended at length, was the figure of a young girl all in white and surrounded by blossoms and palm branches. At her feet sat two Sisters of Charity; in the background was the pale silhouette of the *Salute*, and overhead was the crescent moon. The sentiment of the picture was no more robust than that of the other, and the general color scheme was not dissimilar. This is in the Museum of Soissons; the "Virgin's Thread" was from the Salon of 1888. The painter exhibited three other pictures, including two portraits; he was born at Rochefort-sur-Mer, and was, like Schommer, a pupil of Pils and Henri Lehmann.

"MARIAMNE," by MR. J. W. WATERHOUSE, A. R. A., is vouched for by the painter's countrymen as his best work, and, indeed, it presented itself with a confidence born of conscious merit to the numerous and heedless picture-gazers who knew only that in England there was a very famous painter of archæological subjects, named Tadema, and another, almost equally famous at home but much less appreciated abroad, named Poynter. The latter was not represented in the Exposition; and the former, not worthily. Indeed, his long and ambitious composition, "The Women of Amphissa," was somehow irritating in its

FRENCH SECTION.] A WEDDING DINNER, AT YPORT. FROM THE PAINTING BY A. FOURIÉ.

FRENCH SECTION.]

WINE. FROM THE PAINTING BY L. A. LHERMITTE.

pedantic accumulation of material that, as in so many of this distinguished compiler's works, refused to take on the right, elusive, indefinable quality. The authenticity of the details is beyond question (or, at least, has every appearance of being so—which, in a work of art, is the same thing); the marble is beautifully painted; but the *souffle* is missing. The ordinary, everyday criticism which was made by everybody that passed by, whether they stopped to look at this picture or not, was, that the girls were English and not in the least Mænades. The necessary quotation in the catalogue, to explain this antique story, was taken from "Daniel Deronda," who, in the second book and the seventeenth chapter, bethinks himself of a passage of Plutarch. When the exhausted followers of the wine-god's procession fell asleep, it is recorded, in the market-place, the matrons of the town gathered around them silently till they awoke, and then offered them comforts and refreshments. On the very clean, but sufficiently hard, marble pavement the marvellously clean blond virgins are extended more or less uncomfortably; the fire of their orgies has all burnt out, or they reflect that the British matron is about to pass by, and even in their slumbers they preserve all the evidences of placid decorum. Here and there, such of them as the exigencies of the composition require, sit up properly and are served by the waiting matrons with very exactly defined bunches of grapes, sections of bread, and wine poured from archaic bottles. But the *souffle* is not there. It may be mentioned, that serious efforts were made to secure the right of representing this painting in this publication, but the proprietor, Mrs. Thwaites, to whom the application was referred by Mr. Alma-Tadema, was unwilling.

FRENCH SECTION.]

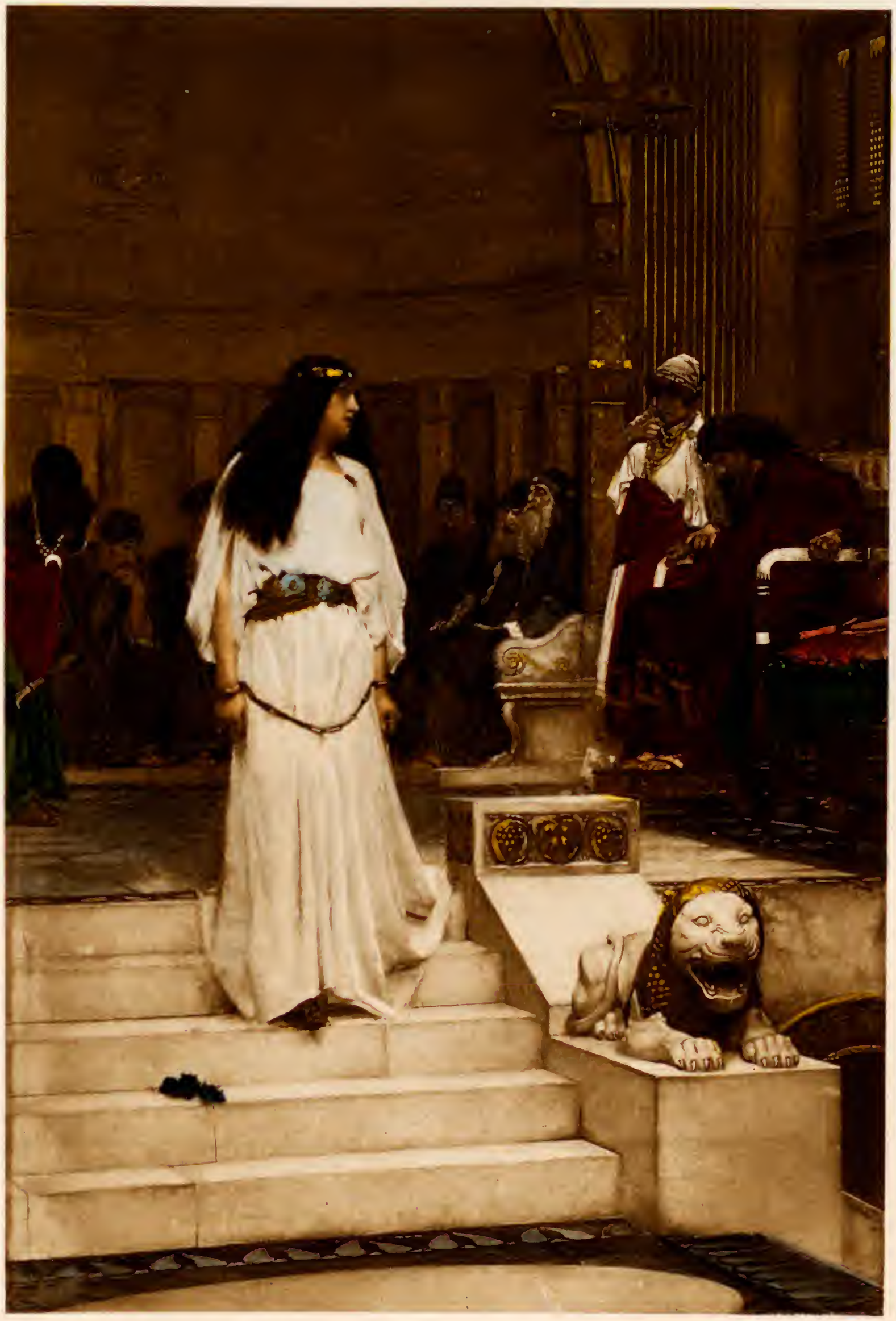
THE MINERS' STRIKE. FROM THE PAINTING BY A. P. ROLL.

Nearly opposite this Grecian episode was Mr. Waterhouse's large and serious representation of the wife of Herod the Great going to her doom. The aforesaid picture-gazer, going by his rules, very probably thought that this work was also by Mr. Tadema, because the subject was evidently from the ancient histories, and because he saw a great deal of white marble beautifully rendered. In fact, it might be said that it was the whiteness and excel-

MARIAMNE

FROM THE PAINTING BY

J. W. WATERHOUSE



lent quality of this marble that gave the tone to the picture, and by its very excellence infringed somewhat upon the more important interests, those attached to the somewhat obscure story and the slightly theatrical poses above it. In the very good painting of this foreground, especially of the lion with his gilded mane, and in the arrangement of its light and shade, it is that this work is held to surpass all the others of Mr. Waterhouse,—though most of them also reveal in him a curiously cultured, original and exceptionally well-trained talent. Queen Mariamne has had her story told before by historical painters, more often on the Continent than in England, but she is not a very familiar figure and most of the Parisian critics of the fine arts of the Exposition were completely unacquainted with her. It is to Josephus that we are indebted for what knowledge we have of her and her unworthy fate. She was "of the greatest comeliness, eminent for her beauty," and of such dignity and nobility of mind, notwithstanding her imperious temper and "the too much of contention in her nature," that her husband was quite beside himself with love and jealousy. When he went to the wars he even left private orders that, if he should fall in battle, she should be slain, to follow him. Unfortunately, this order came to the queen's knowledge, and she, unappreciative of the compliment, conceived a fierce disgust for her too-exacting spouse, and was much too proud to conceal her sentiments. Upon this unhappy complication entered her mother-in-law, Alexandra, and her sister-in-law, Salome; "when Herod's sister and mother perceived that he was in this temper with regard to Mariamne, they thought they had now got an excellent opportunity to exercise their hatred against her, and provoked Herod to wrath by telling him such long stories and calumnies about her as might at once excite his hatred and his jealousy." It seems that the queen, who "wanted moderation," had taunted them with their meanness of birth. The success of their low conspiracy was secured by the king's wrath at the proud contempt with which his consort met his vague charges; "he kept no temper in what he said, and was in too great a passion for judging well about this matter. Accordingly, when the Court was at length satisfied that he was resolved, they passed the sentence of death upon her." Herod is represented to have desired to substitute imprisonment for this hard sentence, "but Salome and her party labored hard to have the woman put to death, and prevailed with the king to do so; and thus

FRENCH SECTION.]

THE INUNDATION. FROM THE PAINTING BY A. P. ROLL.

THE CHESS PARTY

FROM THE PAINTING BY

J. J. ARANDA

was Mariamne led to execution. She went to her death with an unshaken firmness of mind, and without changing the color of her face, and thereby evidently discovered the nobility of her descent to the spectators, even in the last moments of her life. Thus died Mariamne." And the historian records with some satisfaction that temporary madness and a terrible illness fell upon King Herod.

[FRENCH SECTION.]

DR. PÉAN. FROM THE PAINTING BY GERVEX.

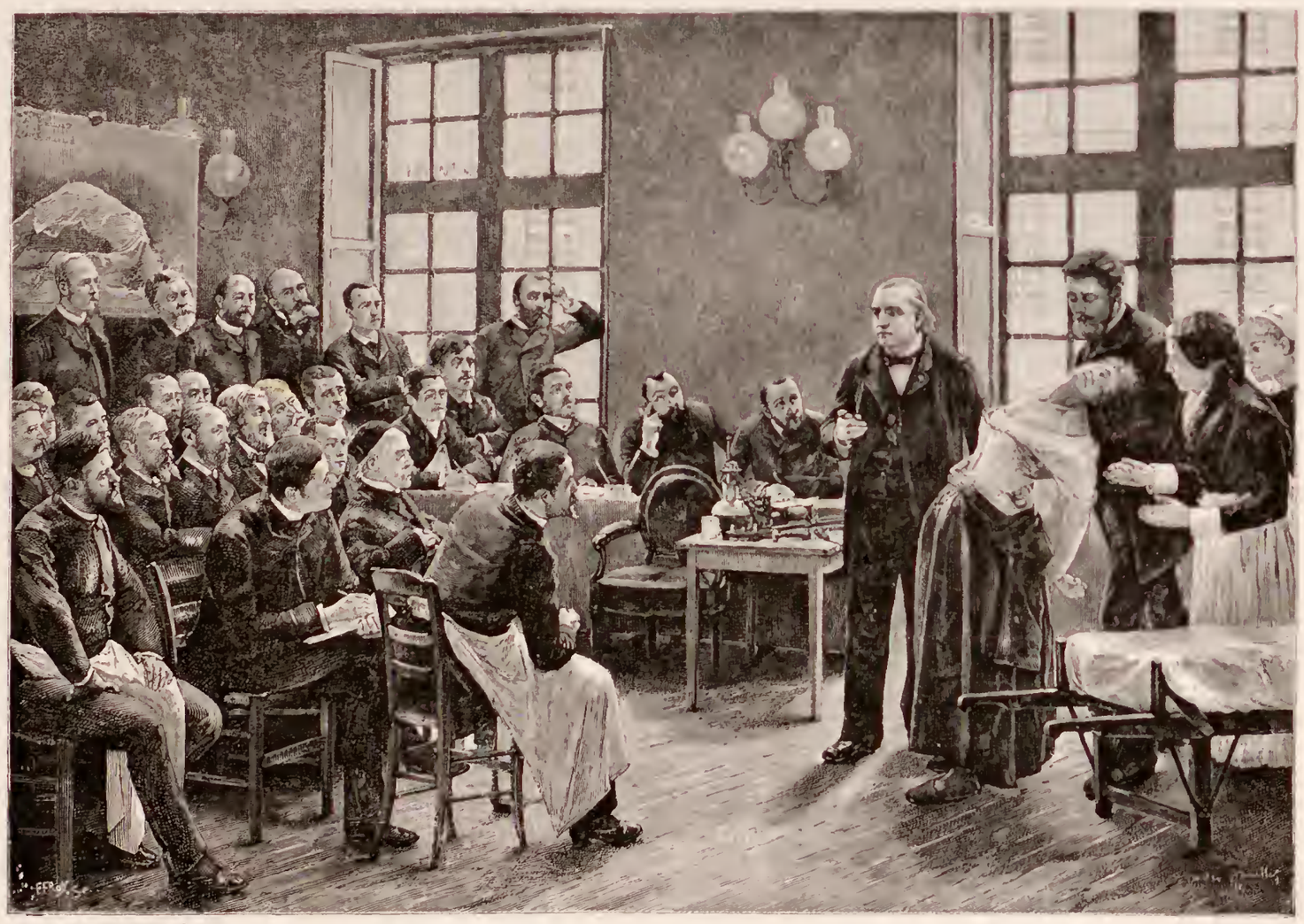
The queen pauses, stately and erect, but casting a glance of reproach rather than of contempt on her husband, at the head of the steps that lead from the royal presence. Her golden chain and the gilded walls of the presence chamber repeat discreetly the high notes of the lighted foreground, to which the king's robe of dark red lends a warmer tone. The best figures are probably those of the bearded, Semitic judges in the background, the king's attitude of collapse, and Salome's of guilty consciousness, are a trifle conventional. Nevertheless, the sense of the situation is very well conveyed, there is a tragic pause in the air, the accidents of names and dates of these particular personages matter but little and the most ignorant of this Idumean story may yet see very clearly that the matter here is of a proud woman sent unjustly to her death by a conscience-stricken tyrant.

Mr. J. W. Waterhouse was born at Rome in 1849, and is one of the very youngest of the Associates of the Royal Academy. His first exhibit on the walls of Burlington House was not till 1874, when he appeared with a good imaginative rendering of an old, old theme, "Sleep and his Brother, Death." "The two figures recline side by side on a low couch, beyond which are the columns of a colonnade open to the night and touched with moonlight. The interior is lit by a lamp, whose light streams on the foremost figure, Sleep, whose head hangs in heavy stupor on his breast, and his right hand grasps some poppies. By his side lies Death in dusky shadow, with head thrown back, and the lines of the figure expressive of easeful lassitude. At his feet is an antique lyre." As a poetical conception, this is as good as the best, and a young artist who began with such imaginings and with a much better technical equipment than generally falls to the lot of the London painters, might well be expected to distinguish himself. Up to 1883, Mr. Waterhouse exhibited at least one picture annually at the Academy, and in that year produced a work which attracted more notice than any of his previous ones,—the Emperor Honorius seated and absorbed in feeding his favorite pigeons and guinea-hens, the courtiers and the imperial messengers bowing and waiting unheeded. In 1884 he exhibited another crowded but successful composition, "The Oracle," a long, latticed interior, a brazen head, and a semi-circle of agitated women in loose Eastern draperies attentive to the words that fall from the lips of this interpreter of destiny. The following year his venture was scarcely so good, an uncomfortably foreshortened figure of

"St. Eulalia," lying at the foot of her cross in the miraculous snow that attested her innocence. The "Mariamne" appeared in the Academy of 1887, and was the artist's only *envoi* to the Paris Exposition. The owner is Mr. W. C. Quilter, M. P.

M. BONNAT'S portrait of M. PASTEUR, "AND OF HIS GRAND-DAUGHTER, MLLE. VALLERY-RADOT," appeared at the Salon of 1886, and was one of many counterfeit presentments of that distinguished savant there shown. But it was generally considered that, in this instance, the famous Member of the Institute had lived to see himself distanced in his own particular branch of art by a much younger painter, M. Edelfelt. The Finnish artist had taken the trouble to paint his sitter in his laboratory, surrounded by the instruments of his researches, "in his habit as he lived," and had thereby secured what might be considered a more intimate rendering of the subject. M. Bonnat—possibly scorning such aids—had chosen to represent the domestic side of the man of science and introduced the little grand-daughter to touch our affections. In the matter of technique, this work was one of Bonnat's best, forceful, solidly modelled, living, surrounded by a sufficient atmosphere in spite of the very dark background and without that suspicion of dirtiness in the flesh shadows that mars some of his painting, as, for instance, the portrait of Mr. John Taylor Johnston in the Metropolitan Museum of Art. On the frame was a tablet recording the fact that the canvas was "*Offert à Mme. Pasteur par Mr. J. Jacobsen*," and the artist, being one of the judges, was *Hors Concours*. One of the best of the numerous renderings of M. Pasteur at this Salon was Paul Dubois's admirable bust.

Another of the triumphs of the younger men was that new-old version of "MATERNITÉ" by that GEORGE HITCHCOCK, born in the United States yet living in Holland, who made such a surprising début at the Salon of 1887 with his "Tulip Culture," afterwards seen in this country. In this admirable composition the painter—suddenly come into his fortune after even longer and more despairing strivings and waitings than usual—had rendered unflinchingly those blazing rectangular beds of tulips that constitute such an important portion of the suburbs of Haarlem and set in the midst of them, in full sunlight, the



FRENCH SECTION.]

A CLINIC AT THE SALPÉTRIÈRE. FROM THE PAINTING BY P. A. BROUILLET.

MATERNITY

FROM THE PAINTING BY

G. HITCHCOCK